

KENDOR VOYAGER STRING ORCHESTRA SERIES

Dedicated to the students of the St. Charles North High School Symphonic Orchestra (St. Charles, IL)

Abduction From The Seraglio (Overture)

GRADE 2+ • DURATION 2:35

Wolfgang Amadeus Mozart

1756 - 1791)

arranged by **Andy Masters**

INSTRUMENTATION

- 1 - Full Score
- 8 - 1st Violin
- 8 - 2nd Violin
- 3 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - Bass
- 1 - Piano (opt.)
- 1 - Triangle (opt.)
- 1 - Crash Cymbals (opt.)
- 1 - Bass Drum (opt.)
- 1 - Timpani (opt.)

EXTRA SCORES & PARTS AVAILABLE

To The Director

The Ottoman Empire's unsuccessful siege of Vienna in 1683 was a historical turning point that left lasting effects on the political and cultural canvasses of Europe. One hundred years later, in Mozart's day, what remained from those events was a cultural infatuation with Turkey that bled into European trends in fashion, art, and music.

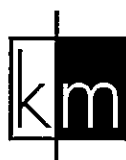
Musicologists recognize the imitation of Turkish style as one of the first examples of Orientalism in music, which evolved from the sounds of an elite unit of Turkish military bands, called Janissaries, that were present at the time of the siege. Drums, cymbals, triangles, and piccolos gave the music its distinct and "exotic" flavor, and many western composers incorporated Turkish-sounding music into their work, including the famous example of the Turkish March in Beethoven's *9th Symphony*.

In 1781, Mozart left Salzburg for the musical (and cultural) melting pot of Vienna, determined to write music that suited his own artistic interests. He was approached almost instantly by the director of Vienna's German Opera with the libretto for the *Abduction From The Seraglio*, written exclusively for Mozart. With the story set in Turkey, representations of the exotic sounding Turkish military bands with trademark percussion appear throughout the opera. The overture is a military-sounding march with a flashy melody decorated with grace notes. When performing, pay extra attention to correct bowing style and executing the extreme dynamic contrasts, one of the key elements that gives this music its unique flare.

A recording of this piece can be downloaded at www.kendormusic.com

ANDY MASTERS

Mr. Masters is the orchestra director for the St. Charles Community Unity School District 303 (IL). He attended the University of Cincinnati (OH), College-Conservatory of Music with a double concentration in violin and trumpet, and earned his Master's degree in music education with an emphasis in orchestral conducting from Northwestern University (IL). In addition, he is the Associate Conductor with the Elgin Youth Symphony Orchestra where he directs the Prelude and Sinfonia Orchestras.



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duration 2:35

KENDOR PRESENTS

Abduction From The Seraglio

(Overture)

Wolfgang Amadeus Mozart
arranged by Andy Masters

FULL SCORE

Presto $\text{♩} = 132-152$

1st Violin *p* *f*

2nd Violin *p* *f*

Viola (same part provided for 3rd Violin) *p* *f*

Cello *p* *f*

Bass *f*

Piano (opt.) *p* *f*

Triangle (opt.) *p* *f*

Crash Cymbals (opt.) *f*

Bass Drum (opt.) *f*

Timpani (opt.) [A, D] *f*

2 3 4 5

5

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Abduction From The Seraglio - 2

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

6 7 8 9 10

p

p

p

p

p

p

p

p

p

p

p

Abduction From The Seraglio - 3

14

Violin I

Violin II

Viola (Violin III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

11 12 13 14 15

Abduction From The Seraglio - 4

This musical score page contains the following parts and details:

- Vln. I:** Violin I part, treble clef, starting with a dynamic marking of *f* at measure 17.
- Vln. II:** Violin II part, treble clef, starting with a dynamic marking of *f* at measure 17.
- Vla. (Vln. III):** Viola (Violin III) part, alto clef, starting with a dynamic marking of *f* at measure 17.
- Cello:** Cello part, bass clef, starting with a dynamic marking of *f* at measure 17.
- Bass:** Bass part, bass clef, starting with a dynamic marking of *f* at measure 17.
- Pno. (opt.):** Piano (optional) part, grand staff, starting with a dynamic marking of *f* at measure 17.
- Trgl. (opt.):** Triangle (optional) part, snare drum clef, with a dynamic marking of *f* at measure 17.
- Cym. (opt.):** Cymbal (optional) part, snare drum clef, with a dynamic marking of *f* at measure 17.
- B.D. (opt.):** Bass Drum (optional) part, snare drum clef, with a dynamic marking of *f* at measure 17.
- Timp. (opt.):** Timpani (optional) part, bass clef, with a dynamic marking of *f* at measure 17.

The score is divided into four measures: 16, 17, 18, and 19. Measure 16 shows the initial melodic lines for the strings and piano. Measure 17 marks the beginning of a *f* (forte) section for all instruments. Measures 18 and 19 continue the musical development with various dynamics and articulations.

Abduction From The Seraglio - 5

20

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

20 21 22 23 24

p *f* *p* *f* *p* *f* *f* *f* *f* *f*

Abduction From The Seraglio - 6

26

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

25 26 27 28

p *f* *f* *f*

L1 -1 4 L1 -1 4

x1

Abduction From The Seraglio - 7

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

29 30 31 32 33

f *p* *f* *f* *f* *f* *f* *f* *f*

H3 4 H3

The musical score is arranged in a system of staves. The top five staves are for strings: Vln. I, Vln. II, Vla. (Vln. III), Cello, and Bass. The sixth staff is for Piano (Pno. (opt.)). The bottom four staves are for percussion: Trgl. (opt.), Cym. (opt.), B.D. (opt.), and Timp. (opt.). The score is divided into measures 29 through 33. Dynamic markings include *f* (forte) and *p* (piano). The Vln. II and Vla. (Vln. III) parts have markings 'H3' and '4' above them. The Trgl. (opt.) part has asterisks above it. The Timp. (opt.) part has a *f* marking at the beginning of measure 32.

Abduction From The Seraglio - 8

34

Vln. I
p *f* *p*

Vln. II
p *f* *p* H3

Vla. (Vln. III)
p *f* *p*

Cello
p *f* 1 III *p*

Bass
f

Pno. (opt.)
p *f* *p*

Trgl. (opt.)
p *f* *p*

Cym. (opt.)
f

B.D. (opt.)
f

Timp. (opt.)

34 35 36 37 38

Abduction From The Seraglio - 9

39 40 41 42

Vln. I
fz fz fz fp

Vln. II
fz fz fz fp

Vla. (Vln. III)
fz fz fz fp

Cello
fz fz fz fp

Bass
mp fz fz fz fp

Pno. (opt.)
fz fz fz fz

Trgl. (opt.)
f

Cym. (opt.)
f

B.D. (opt.)
f

Timp. (opt.)

Abduction From The Seraglio - 10

43

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. (Vln. III) *mp* *ff*

Cello *mp* *ff*

Bass *ff*

4 1 x4
III I (3) 2 4 2-3 x4

Pno. (opt.) *p* *ff*

Trgl. (opt.) *p* *ff*

Cym. (opt.) *ff*

B.D. (opt.) *ff*

Timp. (opt.) *ff*

43 44 45 46 47 *ff*

Abduction From The Seraglio - 11

51

The musical score is arranged in a system with the following parts from top to bottom:

- Vln. I**: Violin I part, playing a steady accompaniment of eighth notes.
- Vln. II**: Violin II part, playing a steady accompaniment of eighth notes, with a *fp* dynamic marking at measure 51.
- Vla. (Vln. III)**: Viola/Violin III part, playing a melodic line with a *fp* dynamic marking at measure 51.
- Cello**: Cello part, playing a melodic line with a *fp* dynamic marking at measure 51.
- Bass**: Bass part, playing a melodic line with a *fp* dynamic marking at measure 51 and a *p* dynamic marking at measure 52.
- Pno. (opt.)**: Piano (optional) part, playing a complex accompaniment with a *fp* dynamic marking at measure 51.
- Trgl. (opt.)**: Trigon (optional) part, playing a rhythmic pattern of eighth notes with a *p* dynamic marking at measure 51.
- Cym. (opt.)**: Cymbal (optional) part, playing a rhythmic pattern of eighth notes.
- B.D. (opt.)**: Bass Drum (optional) part, playing a rhythmic pattern of eighth notes.
- Timp. (opt.)**: Timpani (optional) part, playing a rhythmic pattern of eighth notes.

Measures 48, 49, 50, 51, and 52 are indicated at the bottom of the score.

Abduction From The Seraglio - 12

Vln. I
mp *f* *sf sf*

Vln. II
mp *f* *sf sf sf*

Vla. (Vln. III)
mp *f* *sf sf*

Cello
mp *f* *sf sf sf*

Bass
mp *f* *sf sf sf*

Pno. (opt.)
mp *f* *sf sf*

Trgl. (opt.)
f

Cym. (opt.)
f

B.D. (opt.)
f

Timp. (opt.)
f

53 54 55 56 57

Abduction From The Seraglio - 13

Vln. I
sf *sf sf* *sf*

Vln. II
sf *p* H3 4 *sf sf* *sf sf*

Vla. (Vln. III)
sf *p* *sf sf* *sf*

Cello
sf *p* *sf sf* *sf*

Bass
sf *sf sf* *sf*

Pno. (opt.)
p *f*

Trgl. (opt.)
p *f*

Cym. (opt.)
f

B.D. (opt.)
f

Timp. (opt.)

58 59 60 61 62

Abduction From The Seraglio - 14

63

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

p *mp* *f*

H3 4

Pno. (opt.)

p *mp* *f*

Trgl. (opt.)
Cym. (opt.)
B.D. (opt.)
Timp. (opt.)

f

63 64 65 66 67 68

Abduction From The Seraglio - 15

69

Vln. I
fp *fp* *fp* *f sf sf sf sf sf*

Vln. II
fp *fp* *fp* *f sf sf sf sf sf*

Vla. (Vln. III)
fp *fp* *fp* *H3 sf sf sf sf*

Cello
fp *fp* *fp* *sf sf sf sf*

Bass
fp *fp* *fp* *sf sf sf sf*

Pno. (opt.)
fp *fp* *fp* *f sf sf sf sf sf*

Trgl. (opt.)

Cym. (opt.)
f

B.D. (opt.)
f

Timp. (opt.)

69 *f* 70 71 72 73

Abduction From The Seraglio - 16

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass
Pno. (opt.)
Trgl. (opt.)
Cym. (opt.)
B.D. (opt.)
Timp. (opt.)

74 75 76 77 78

Abduction From The Seraglio - 17

79

Vln. I
ff

Vln. II
ff

Vla.
(Vln. III)
ff

Cello
ff x4

Bass
ff

Pno.
(opt.)

Trgl.
(opt.)

Cym.
(opt.)

B.D.
(opt.)

Timp.
(opt.)

79 80 81 82

Abduction From The Seraglio - 18

This musical score page contains the following parts and measures:

- Vln. I**: Violin I part, measures 83-86.
- Vln. II**: Violin II part, measures 83-86.
- Vla. (Vln. III)**: Viola (Violin III) part, measures 83-86.
- Cello**: Cello part, measures 83-86.
- Bass**: Bass part, measures 83-86.
- Pno. (opt.)**: Piano (optional) part, measures 83-86.
- Trgl. (opt.)**: Triangle (optional) part, measures 83-86.
- Cym. (opt.)**: Cymbal (optional) part, measures 83-86.
- B.D. (opt.)**: Bass Drum (optional) part, measures 83-86.
- Timp. (opt.)**: Timpani (optional) part, measures 83-86.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 83, 84, 85, and 86 at the bottom of the page.